

118 269

22

*Santaisie*  
ET  
VARIATIONS.  
*à Quatre Mains & Pour le Piano*  
sur l'Opéra de Bellini  
**J. PURITANI**  
Composées par  
**C. CZERNY**



*Cous 376*

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[1835?]

INTRODUCTION.

All.<sup>mo</sup> sostenuto.  $\text{♩} = 108$

*pp*

*pp*

*pp* *legger.*

*cres.* *f*

*p* *pp* *legger.* *f*

PRIMA.

G. CZERNY, Op. 576

INTRODUCTION

All.<sup>to</sup> sostenuto.  $\text{♩} = 108$

*pp*

*pp* sempre *pp* legato.

*pp*

*res.*

dal. Cantabile.

*sf* *p*

*sf*

SECONDA.

The musical score is written for piano and organ. It consists of six systems of staves. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4.

**System 1:** Piano part begins with a *p* dynamic. Organ part has a *f* dynamic with a crescendo. The system ends with a triplet of eighth notes in the piano part.

**System 2:** Piano part continues with a *dim.* instruction. Organ part has a *pp* dynamic. The system ends with a *pp* dynamic in the piano part.

**System 3:** Piano part has a *f* dynamic with a crescendo. Organ part has a *f* dynamic. The system ends with a *f* dynamic in the piano part.

**System 4:** Piano part has a *f* dynamic with a crescendo. Organ part has a *f* dynamic. The system ends with a *f* dynamic in the piano part.

**System 5:** Piano part has a *ff* dynamic with a *animato.* instruction. Organ part has a *ff* dynamic with a *Ped.* instruction. The system ends with a *ff* dynamic in the piano part.

**System 6:** Piano part has a *ff* dynamic with a *Ped.* instruction. Organ part has a *ff* dynamic with a *Ped.* instruction. The system ends with a *ff* dynamic in the piano part.

At the bottom of the page, the number 4652 is printed.



PRIMA.

5

First system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *f* (forte), *cres.* (crescendo).

Second system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *sf* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), *loco* (loco).

Third system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo), *sf* (sforzando).

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *cres.* (crescendo), *sf* (sforzando).

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo), *antraato* (antraato), *ff* (fortissimo), *ppdol.* (pianissimodolce), *delicatam.* (delicatam).

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo), *antraato* (antraato), *ff* (fortissimo), *ppdol.* (pianissimodolce), *delicatam.* (delicatam).

## SECONDA.

*pp* *cres.* *ff* Ped. \*

All<sup>o</sup> vivace.  $\text{♩} = 96$ 

*pp* *cres.* *stringendo.* *f* Ped. \*

*ff* Ped. \* *ff* Ped. \*

*cres.* *ff* Ped. *f* *f* *f* *f* *f* *f* Ped. \*

*ff* Ped. \* *ff* Ped. \*





## SECONDA.

pp

Ped. \*

Ped. \* Ped. \*

All<sup>o</sup> moderato.  $\text{♩} = 152$ 

TEMA.

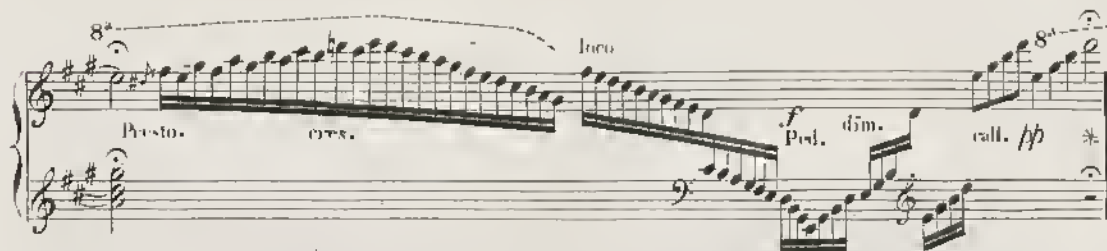
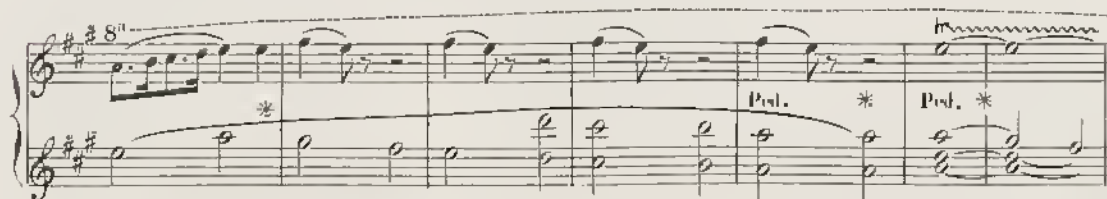
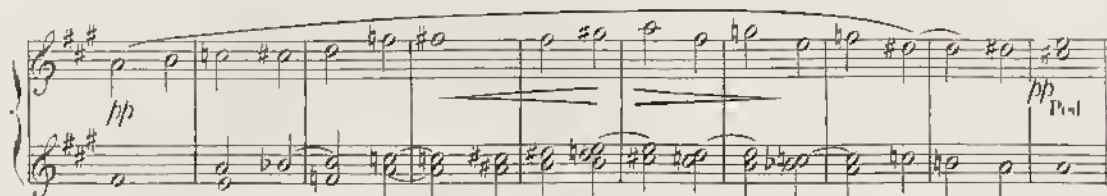
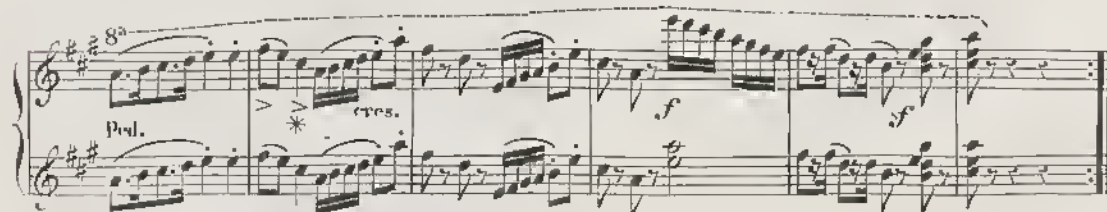
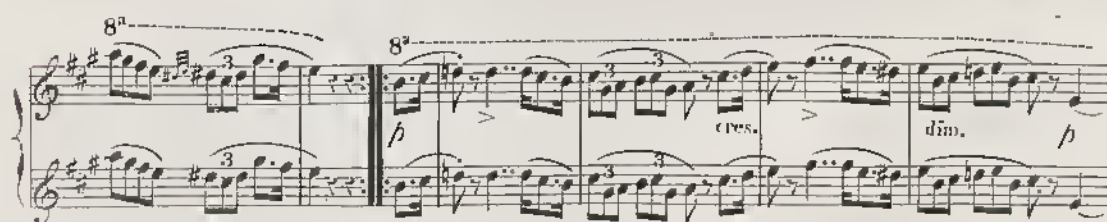
p

cres. dim. p Ped. \* cres.

p

## PRIMA.

9

All.<sup>o</sup> moderato.  $\text{♩} = 152$ 

Var. 1.

*ff* cres. ro. *fz* *p* dol.

*pp* *ff* *f*

*f* *p*

*p* *pp*

*Veloce e brillante.*

Var. 2.

*p* *cres.* *f* *Pol. \* dim.*

*p* *cres.* *Pol. \** *pp*

4642



## PRIMA.

11

Var. 1.

8<sup>va</sup>  
1  
ff energico.  
p  
dol.

8<sup>va</sup>  
pp  
ff  
ff  
p

8<sup>va</sup>  
dol.  
pp

Var. 2.

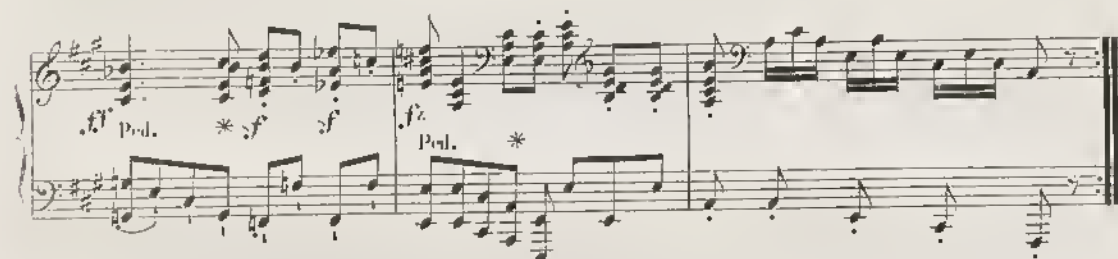
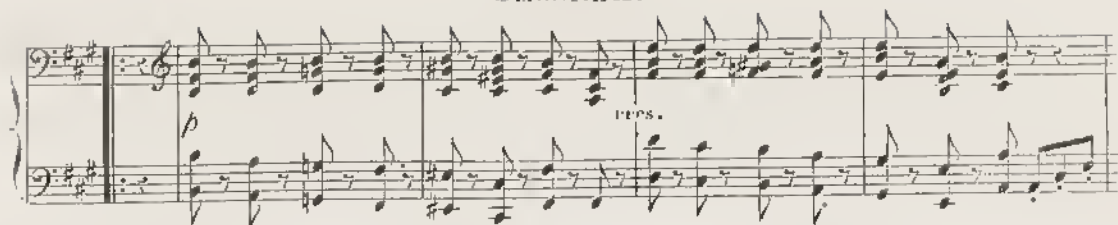
Veloce e brillante.

8<sup>va</sup>  
p

8<sup>va</sup>  
f  
loco  
dim.

8<sup>va</sup>  
f  
p  
pp

## SECONDA.





8<sup>va</sup>  
leggiero.

8<sup>va</sup>  
cres.  
loco  
f sempre cres.

8<sup>va</sup>  
loco  
cres.

8<sup>va</sup>  
Ped.  
loco  
Ped.

Un poco ritenuto  $\text{♩} = 100$ .  
8<sup>va</sup>  
Ped.  
Var. 5.

8<sup>va</sup>  
Ped.  
dim.  
pp

## SECONDA.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *p*, *mol.*, and *cres.*

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics include *p*, *mol. dim.*, *f*, and *cres.*


Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *2<sup>a</sup>* marking. Bass staff has a supporting line. Dynamics include *p*, *cres.*, *ff*, and *fz*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a supporting line. Dynamics include *p*, *cres.*, and *ff*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a supporting line. Dynamics include *p*, *cres.*, and *ff*.

## PRIMA.

15



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with eighth notes and some triplets, marked with a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. A first finger position marking (*8<sup>a</sup>*) is above the first measure. A pedal point marking (*Ped.*) with an asterisk (\*) is above the fourth measure.



Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with triplets, marked with a piano (*p*) dynamic. The left hand continues the eighth-note accompaniment. A first finger position marking (*8<sup>a</sup>*) is above the first measure. A crescendo marking (*crs.*) is above the second measure. A pedal point marking (*Ped.*) with an asterisk (\*) and the word *din.* (diminuendo) is above the fourth measure.



Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes and some triplets, marked with a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. A first finger position marking (*8<sup>a</sup>*) is above the first measure. A first finger position marking (*1<sup>a</sup>*) is above the final measure.



Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes and some triplets, marked with a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. A first finger position marking (*8<sup>a</sup>*) is above the first measure. A crescendo marking (*crs.*) is above the second measure. A first finger position marking (*1<sup>a</sup>*) is above the third measure. A first finger position marking (*8<sup>a</sup>*) is above the fourth measure. A first finger position marking (*1<sup>a</sup>*) is above the fifth measure. A first finger position marking (*8<sup>a</sup>*) is above the sixth measure. A first finger position marking (*1<sup>a</sup>*) is above the seventh measure.



Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes and some triplets, marked with a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. A first finger position marking (*8<sup>a</sup>*) is above the first measure. A first finger position marking (*1<sup>a</sup>*) is above the second measure. A first finger position marking (*8<sup>a</sup>*) is above the third measure. A first finger position marking (*1<sup>a</sup>*) is above the fourth measure. A first finger position marking (*8<sup>a</sup>*) is above the fifth measure. A first finger position marking (*1<sup>a</sup>*) is above the sixth measure. A first finger position marking (*8<sup>a</sup>*) is above the seventh measure. A first finger position marking (*1<sup>a</sup>*) is above the eighth measure.

musical score for the second system, featuring piano and violin parts. The score is written in G major (one sharp) and 2/4 time. The piano part is in the bass clef, and the violin part is in the treble clef. The score includes various dynamics and articulations, such as *poco a poco*, *cres.*, *fin cres*, *f*, *con fuoco*, *And.<sup>te</sup> espressivo*, *p*, *pp*, and *smorz.*. The tempo is marked *And.<sup>te</sup> espressivo* with a metronome marking of 84. The score is divided into measures by bar lines, and some measures contain asterisks (\*). The piano part includes a section with a tremolo effect, indicated by a wavy line. The violin part includes a section with a tremolo effect, indicated by a wavy line. The score ends with a double bar line.

*poco a poco* *cres.*

*fin cres*

*f* *con fuoco.* *f* *f* *pp*

*And.<sup>te</sup> espressivo*  $\text{♩} = 84$

*p* *pp* *smorz.*

4682.



PRIMA.

17

First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Dynamics include "poco a poco cres." and "cres."

Second system of musical notation, measures 5-8. Treble and bass staves with various notes and rests. Dynamics include "poco cres."

Third system of musical notation, measures 9-12. Treble and bass staves with various notes and rests. Dynamics include "f", "Pia.", "cres.", and "\*".

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes and rests. Dynamics include "8<sup>a</sup>", "lento", "con finem.", "sf", "pp", and "40".

And.<sup>te</sup> espressivo  $\text{♩} = 84$

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes and rests. Dynamics include "p" and "dol."

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes and rests. Dynamics include "8<sup>a</sup>", "9", "pp", "delicatan.", "smorz.", and "lento".

## SECONDA.

The musical score for the second system consists of several systems of piano and bass staves. The first system shows a piano staff with a complex melodic line and a bass staff with a simple accompaniment. The second system continues the piano part with a more active bass line. The third system features a piano staff with a melodic line and a bass staff with a simple accompaniment. The fourth system is marked "Tempo." and features a piano staff with a complex melodic line and a bass staff with a simple accompaniment. The fifth system is marked "Molto allegro. ♩ = 408" and features a piano staff with a complex melodic line and a bass staff with a simple accompaniment. The sixth system is marked "FINALE" and features a piano staff with a complex melodic line and a bass staff with a simple accompaniment. The seventh system is marked "4682" and features a piano staff with a complex melodic line and a bass staff with a simple accompaniment.

*Ped.* *cres.* *f* *Ped.* *f* *Ped.* *f* *Ped.* *pp* *Ped.* *\**

*Molto allegro. ♩ = 408*

*FINALE* *pp* *subc.* *poco cres.* *dim.*

*4682*



## PRIMA.

49

First system of musical notation for the PRIMA section. It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). The left staff has a bass clef and the same key signature. The music features a series of eighth and sixteenth notes, with a crescendo hairpin and a 'Ped.' (pedal) marking. A star symbol is placed at the end of the system.

Second system of musical notation for the PRIMA section. It continues the grand staff with similar rhythmic patterns. A 'cres.' (crescendo) marking is present, followed by a 'Ped. cres.' (pedal crescendo) marking and a star symbol.

Third system of musical notation for the PRIMA section. This system features a dense, rapid sixteenth-note passage in the right hand. A 'Ped.' marking is present, followed by a star symbol and the instruction 'All. pp leggier.' (Allegretto, pianissimo, leggiero).

Fourth system of musical notation for the PRIMA section. It includes a 'Tempo.' (tempo) marking. The music features a series of eighth notes. A 'pp' (pianissimo) marking is present, followed by a 'Ped.' marking and a star symbol.

Molto allegro.  $\text{♩} = 108$ 

Fifth system of musical notation for the PRIMA section. It begins with the word 'FINALE' on the left. The music features a series of eighth notes. A 'pp' (pianissimo) marking is present, followed by a 'poco cres.' (poco crescendo) marking and a 'dim.' (diminuendo) marking.

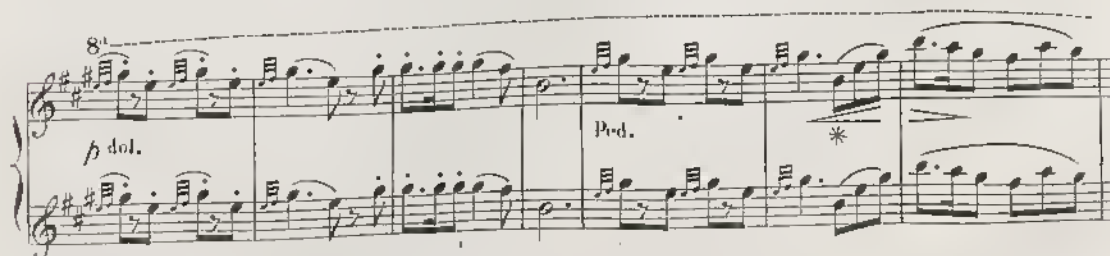
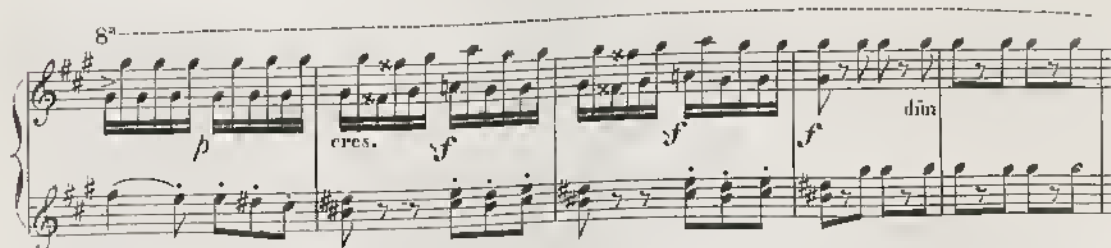
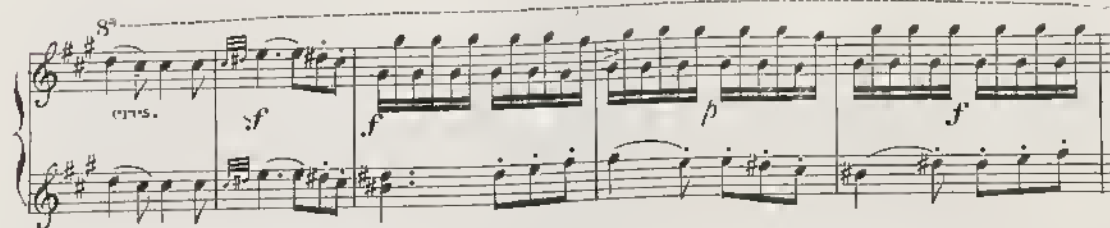
Sixth system of musical notation for the PRIMA section. It features a series of eighth notes. A 'pp' (pianissimo) marking is present, followed by a 'decisatam.' (decisatam) marking. The system concludes with first and second endings marked '1ª' and '2ª'.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is marked "Cres." and the last measure is marked "p". There are dynamic markings "V" and "Ped." in the middle of the piece. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line.

Musical score for "The Merry Widow" (Act II), featuring a piano introduction and a waltz. The score is in 3/4 time and consists of two systems. The first system includes a piano introduction (marked *f* and *p*) and a waltz (marked *f*). The second system includes a waltz (marked *f*). The score is written for piano and includes a vocal line (soprano) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>).

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time and consists of 12 measures. The key signature is one sharp (F#). The piano part is written in treble and bass staves, while the orchestra part is written in a single staff. The piano part includes dynamic markings: *f* (forte), *p* (piano), *cres.* (crescendo), and *f* (forte). The orchestra part includes dynamic markings: *f* (forte) and *cres.* (crescendo). The score is marked with a first ending bracket at the end.

[illegible]





First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes. A dynamic marking of *pp* and the instruction *stacc.* are present in the first measure of the bass staff.



Second system of musical notation, continuing the piece. It features a treble and bass staff with eighth and sixteenth notes. A dynamic marking of *cres.* is present in the first measure of the bass staff.



Third system of musical notation, featuring a treble and bass staff. The key signature changes to one sharp (F#). The music includes a variety of note values and rests. Dynamic markings include *f* *Ped.* \* in the first measure of the bass staff, and *f* *rit.* *f* in the second measure of the bass staff.

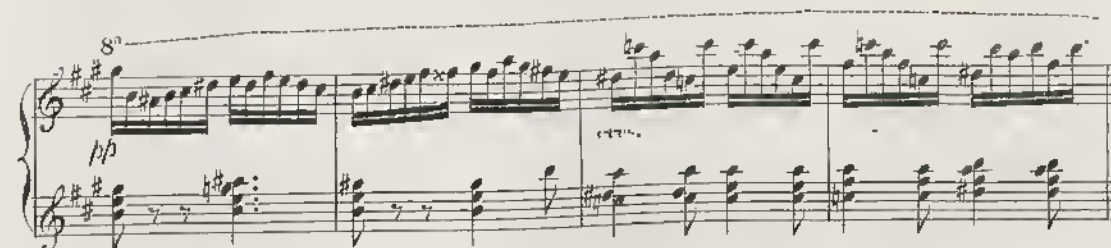
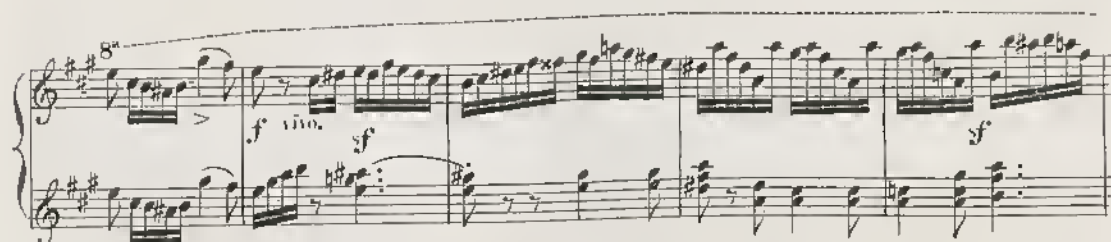
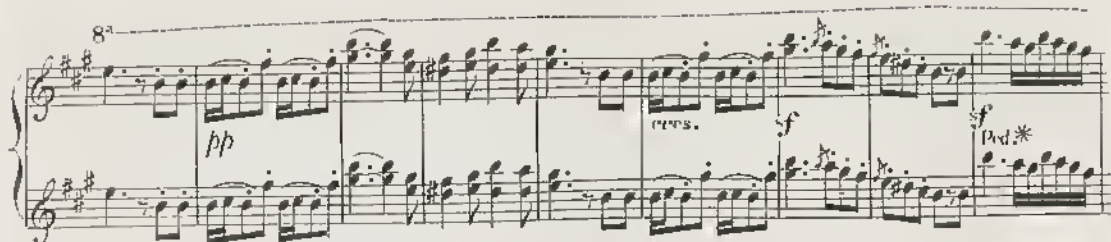


Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a variety of note values and rests. Dynamic markings include *f* and *pp* in the first measure of the bass staff, and *cres.* in the second measure of the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a variety of note values and rests. Dynamic markings include *f* and *cres.* in the first measure of the bass staff, and *ff* *Ped.* \* in the second measure of the bass staff. The system concludes with a *p* marking in the final measure of the bass staff.





This page of musical notation for 'L'Espresso' by Franz Liszt is divided into two systems, each containing a piano (p) and organ (org.) part. The key signature is one sharp (F#), and the time signature is 4/4.

**First System:**

- Piano Part:** Starts with a *pp* dynamic. The melody is characterized by eighth-note patterns. A *cres.* (crescendo) marking appears in the middle, followed by a *f* (forte) dynamic.
- Organ Part:** Provides a harmonic accompaniment with sustained chords and moving lines.

**Second System:**

- Piano Part:** Continues with the eighth-note melody. It includes a *f* dynamic, a *ardito.* (ardent) marking, and a *ffz Ped.* (fortissimo, fortezza, with pedal) section marked with an asterisk (\*).
- Organ Part:** Features a *Ped.* (pedal) section marked with an asterisk (\*), followed by a *Vivace.* (lively) tempo change and a *f* dynamic.

**Third System:**

- Piano Part:** Includes a *pp* dynamic, a *cres.* marking, and a *f marcato.* (forte, marked) section.
- Organ Part:** Accompanies the piano part with sustained chords and moving lines.

**Fourth System:**

- Piano Part:** Ends with a *fz Ped. dim.* (fortissimo, fortezza, with pedal, diminuendo) section marked with an asterisk (\*).
- Organ Part:** Accompanies the piano part with sustained chords and moving lines.



## PRIMA.

25

8<sup>a</sup>  
*pp*

8<sup>a</sup>  
*cres.* *f* *andito.*

8<sup>a</sup>  
*f* *Ped.* \* *Ped.* \* *Vivace.*

8<sup>a</sup>  
*pp* *legger.*

8<sup>a</sup>  
*cres.* *f* *marcato.*

8<sup>a</sup>  
*f* *Ped.* *dim.*

This musical score is for a piano piece, page 26, titled "SECONDA." It consists of five systems of music, primarily in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a key signature of two flats and a common time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system continues the piece, showing a change in the left-hand accompaniment. The third system introduces a new key signature of two sharps and a tempo change to "Presto." The fourth system features a more complex texture with rapid passages in both hands. The fifth system concludes the piece with a final cadence. The score is marked with "FINE." at the end.

\* *p* dol. *cres.*

*ff* Ped. \*

*ff* Ped. \*

*ff* *f*

*fz* Ped. \* Ped. \* Ped. \* *ff*

Ped. *fz* \*

FINE.

8<sup>a</sup>

*p dol.*

8<sup>a</sup>

*ff Ped.*

8<sup>a</sup>

*\* ffz Ped.*

locu

*fz Ped. \* Ped. \* Ped. \**

Presto.

8<sup>a</sup>

*ff Ped. fz \**

FINE.







## CATALOGUE DES OUVRAGES POUR LE PIANO

DE

[illegible]

PUBLIES PAR

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8. Soave di Liravice, Valse di Liravice.	1 12	69. Soave di di Pini, Fantaisie	— 54	133. Dans les images, Noirece et	— 54	26. Soave di Liravice, Valse di Liravice	— 54
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10. Soave di Liravice, Valse di Liravice.	1 12	71. Soave di di Pini, Fantaisie	— 54	135. Dans les images, Noirece et	— 54	28. Soave di Liravice, Valse di Liravice	— 54
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12. Soave di Liravice, Valse di Liravice.	1 12	73. Soave di di Pini, Fantaisie	— 54	137. Dans les images, Noirece et	— 54	30. Soave di Liravice, Valse di Liravice	— 54
13. Soave di Liravice, Valse di Liravice.	1 12	74. Soave di di Pini, Fantaisie	— 54	138. Dans les images, Noirece et	— 54	31. Soave di Liravice, Valse di Liravice	— 54
14. Soave di Liravice, Valse di Liravice.	1 12	75. Soave di di Pini, Fantaisie	— 54	139. Dans les images, Noirece et	— 54	32. Soave di Liravice, Valse di Liravice	— 54
15. Soave di Liravice, Valse di Liravice.	1 12	76. Soave di di Pini, Fantaisie	— 54	140. Dans les images, Noirece et	— 54	33. Soave di Liravice, Valse di Liravice	— 54
16. Soave di Liravice, Valse di Liravice.	1 12	77. Soave di di Pini, Fantaisie	— 54	141. Dans les images, Noirece et	— 54	34. Soave di Liravice, Valse di Liravice	— 54
17. Soave di Liravice, Valse di Liravice.	1 12	78. Soave di di Pini, Fantaisie	— 54	142. Dans les images, Noirece et	— 54	35. Soave di Liravice, Valse di Liravice	— 54
18. Soave di Liravice, Valse di Liravice.	1 12	79. Soave di di Pini, Fantaisie	— 54	143. Dans les images, Noirece et	— 54	36. Soave di Liravice, Valse di Liravice	— 54
19. Soave di Liravice, Valse di Liravice.	1 12	80. Soave di di Pini, Fantaisie	— 54	144. Dans les images, Noirece et	— 54	37. Soave di Liravice, Valse di Liravice	— 54
20. Soave di Liravice, Valse di Liravice.	1 12	81. Soave di di Pini, Fantaisie	— 54	145. Dans les images, Noirece et	— 54	38. Soave di Liravice, Valse di Liravice	— 54
21. Soave di Liravice, Valse di Liravice.	1 12	82. Soave di di Pini, Fantaisie	— 54	146. Dans les images, Noirece et	— 54	39. Soave di Liravice, Valse di Liravice	— 54
22. Soave di Liravice, Valse di Liravice.	1 12	83. Soave di di Pini, Fantaisie	— 54	147. Dans les images, Noirece et	— 54	40. Soave di Liravice, Valse di Liravice	— 54
23. Soave di Liravice, Valse di Liravice.	1 12	84. Soave di di Pini, Fantaisie	— 54	148. Dans les images, Noirece et	— 54	41. Soave di Liravice, Valse di Liravice	— 54
24. Soave di Liravice, Valse di Liravice.	1 12	85. Soave di di Pini, Fantaisie	— 54	149. Dans les images, Noirece et	— 54	42. Soave di Liravice, Valse di Liravice	— 54
25. Soave di Liravice, Valse di Liravice.	1 12	86. Soave di di Pini, Fantaisie	— 54	150. Dans les images, Noirece et	— 54	43. Soave di Liravice, Valse di Liravice	— 54
26. Soave di Liravice, Valse di Liravice.	1 12	87. Soave di di Pini, Fantaisie	— 54	151. Dans les images, Noirece et	— 54	44. Soave di Liravice, Valse di Liravice	— 54
27. Soave di Liravice, Valse di Liravice.	1 12	88. Soave di di Pini, Fantaisie	— 54	152. Dans les images, Noirece et	— 54	45. Soave di Liravice, Valse di Liravice	— 54
28. Soave di Liravice, Valse di Liravice.	1 12	89. Soave di di Pini, Fantaisie	— 54	153. Dans les images, Noirece et	— 54	46. Soave di Liravice, Valse di Liravice	— 54
29. Soave di Liravice, Valse di Liravice.	1 12	90. Soave di di Pini, Fantaisie	— 54	154. Dans les images, Noirece et	— 54	47. Soave di Liravice, Valse di Liravice	— 54
30. Soave di Liravice, Valse di Liravice.	1 12	91. Soave di di Pini, Fantaisie	— 54			48. Soave di Liravice, Valse di Liravice	— 54
31. Soave di Liravice, Valse di Liravice.	1 12	92. Soave di di Pini, Fantaisie	— 54			49. Soave di Liravice, Valse di Liravice	— 54
32. Soave di Liravice, Valse di Liravice.	1 12	93. Soave di di Pini, Fantaisie	— 54			50. Soave di Liravice, Valse di Liravice	— 54
33. Soave di Liravice, Valse di Liravice.	1 12	94. Soave di di Pini, Fantaisie	— 54			51. Soave di Liravice, Valse di Liravice	— 54
34. Soave di Liravice, Valse di Liravice.	1 12	95. Soave di di Pini, Fantaisie	— 54			52. Soave di Liravice, Valse di Liravice	— 54
35. Soave di Liravice, Valse di Liravice.	1 12	96. Soave di di Pini, Fantaisie	— 54			53. Soave di Liravice, Valse di Liravice	— 54
36. Soave di Liravice, Valse di Liravice.	1 12	97. Soave di di Pini, Fantaisie	— 54			54. Soave di Liravice, Valse di Liravice	— 54
37. Soave di Liravice, Valse di Liravice.	1 12	98. Soave di di Pini, Fantaisie	— 54			55. Soave di Liravice, Valse di Liravice	— 54
38. Soave di Liravice, Valse di Liravice.	1 12	99. Soave di di Pini, Fantaisie	— 54			56. Soave di Liravice, Valse di Liravice	— 54
39. Soave di Liravice, Valse di Liravice.	1 12	100. Soave di di Pini, Fantaisie	— 54			57. Soave di Liravice, Valse di Liravice	— 54
40. Soave di Liravice, Valse di Liravice.	1 12	101. Soave di di Pini, Fantaisie	— 54			58. Soave di Liravice, Valse di Liravice	— 54
41. Soave di Liravice, Valse di Liravice.	1 12	102. Soave di di Pini, Fantaisie	— 54			59. Soave di Liravice, Valse di Liravice	— 54
42. Soave di Liravice, Valse di Liravice.	1 12	103. Soave di di Pini, Fantaisie	— 54			60. Soave di Liravice, Valse di Liravice	— 54
43. Soave di Liravice, Valse di Liravice.	1 12	104. Soave di di Pini, Fantaisie	— 54			61. Soave di Liravice, Valse di Liravice	— 54
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48. Soave di Liravice, Valse di Liravice.	1 12	109. Soave di di Pini, Fantaisie	— 54			66. Soave di Liravice, Valse di Liravice	— 54
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113. Soave di Liravice, Valse di Liravice.	1 12	174. Soave di di Pini, Fantaisie					